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Documents Expose How US Government Uses Hollywood to Promote and Propagandize

US 16:42 GMT 18.08.2017

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A vast swathe of documents revealing the extent of US government influence in Hollywood – including editing scripts, and blocking critical movies from ever being made – have been unearthed, indicating US officials have covertly helped produce at least 800 major movies and 1,000



The files were uncovered by Tom Becker, an independent researcher, and Dr. Matthew Alford, a teaching fellow at the University of Bath, after diligent trawling of over 4,000 US military and intelligence documents obtained under the Freedom of Information Act. They form the basis of the duo's book [National Security Cinema](#).

Among the trove are office diary reports from assorted military entertainment liaison offices, documents from the Department of Defense and Central Intelligence Agency on changes made to film scripts, production assistance agreements signed between military officials and film producers, and internal government communications about the entertainment industry.



The Racket

It may not be entirely surprising that the US government seeks to influence films and TV — after all, the power of media to shape public perceptions of major contemporary issues and historical events [is well-documented](#) — and it's no secret US government agencies operate ["entertainment liaison offices"](#) connecting entertainment industry professionals with department officials.





IMDB.COM

Finger in Every Pie: How CIA Became Involved in Entertainment Business

However, the publicly purveyed image of these offices — small operations, assisting actors, authors, directors, producers and screenwriters upon request, with minimal input on media projects beyond ensuring "authenticity" and accurate portrayal of agencies in the media — could not be further from the truth. Moreover, previous estimates of how many projects the US government has assisted were woefully inadequate — to say the least, Messrs Secker and Alford were shocked by the scale of what they discovered, and what the US security establishment's combined efforts have produced.

Typically, state involvement in media projects begin when their producers approach an entertainment liaison office, in search of support and guidance — often, they wish to borrow military equipment, or feature locations and/or personnel in their work, which would cost millions to hire privately. The US security state is more often than not happy to oblige — in return for a say on the project's content.

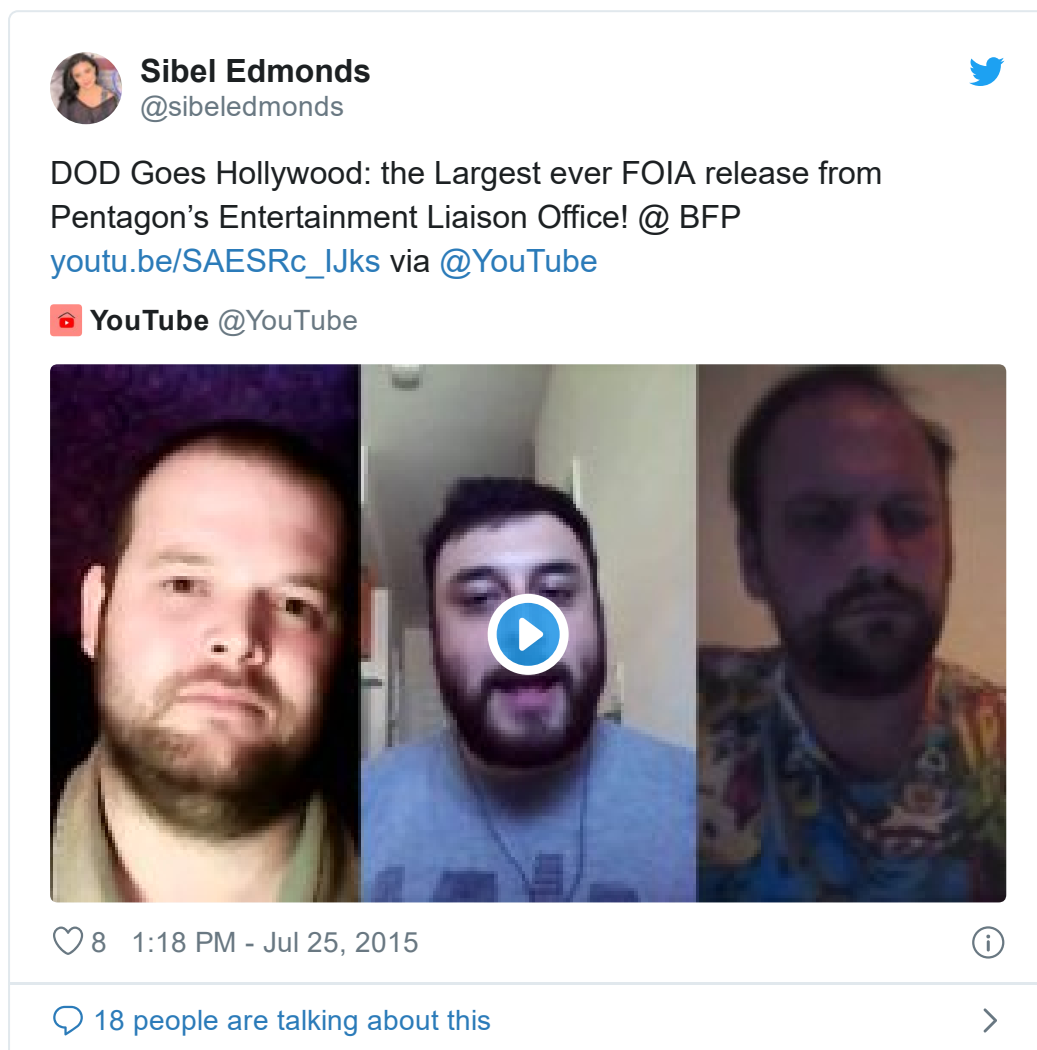
As a result, any project US government agencies are involved in is likely to be subject to script changes, in some cases quite seismic, in others small but significant — for example, if there are characters, action or dialog an agency doesn't approve of, filmmakers must accommodate their demands. Production Assistance Agreements- — contracts between the agency and project —then lock filmmakers into using the military-approved version of the script.

"It's about promoting themselves, and promoting foreign and security policies and in some cases worldviews that justify their continued

existence and massive budgets," Mr. Secker told Sputnik.

Origins

Pentagon involvement in the US film industry dates back to the 1910s — although perhaps predictably, they became much more heavily involved during WW2, establishing the entertainment liaison office system shortly after the war. Since then, the documents suggest the Pentagon has worked on at least 800 movies.



The CIA became involved almost immediately upon its creation in 1947, although its forebear, the Office of Strategic Services assisted with the production of three films in the immediate aftermath of the World War II — O.S.S., Cloak and Dagger and 13 Rue Madelaine. Each movie deals with the work of the OSS, and to Mr. Secker's mind "glorify" US covert operations — in fact, the movies arguably make the case for the creation of the CIA.

"O.S.S. is particularly obvious in this respect. It's a story about guys being recruited into the agency and being sent to France to help the resistance. In one scene, an instructor says to his recruits "we need a central intelligence agency" and talks about how the US is languishing behind its enemies in intelligence terms, as "they've been doing it for 200 years" — obviously a reference to Russia and the Soviet Union, rather than Nazi Germany," Mr. Secker said.

These lines are particularly disconcerting when one considers the film itself was released in 1946, before the term "Central Intelligence Agency" had appeared in any official document, and before most historians suggest the Cold War had commenced — indeed, far from an enemy, the Soviet Union was still considered an ally by many Western politicians and citizens alike.

Expansion

However, it was not until the 1990s the CIA began official initiatives to boost their Hollywood influence — the agency established an entertainment liaison office of its own in 1996 and since then have had a "consistent, steady" influence on films and TV shows, Mr. Secker says. Some of the projects that boast covert state involvement are perhaps predictable — sci-fi blockbusters such as Transformers and War of the Worlds — others baffling.

For instance, since 2005 the Pentagon has worked on dozens of reality TV projects, including Cupcake Wars, American Idol and Top Chef. The CIA also worked on an episode of the latter series, as did the State Department.

"The approach seems to be almost anything can be used to promote the US security state, its ideology and objectives. They're trying to reach out to audiences beyond the usual young men who go to see war/action movies," Mr. Secker explained.



The documents also make clear the US government have massively expanded its involvement in the entertainment industry since the 1990s. Mr. Secker suggests this was driven by cost-cutting initiatives during Bill Clinton's Presidency, which almost led to the liaison offices being shut down. Motion Picture Association President Jack Valenti and others wrote to the Secretary of Defense "begging" for them to remain open.

"I think they're partly just trying to prove their worth, but it's also because there's a lot more TV being made these days with free to air digital channels multiplying the hours of content. More TV means more requests for assistance, which in turn means more supported projects. I imagine there's also an element of trying to justify their massive budgets in the absence of a Cold War-style external threat," Mr. Secker told Sputnik.

Mr. Secker thinks the DOD's Hollywood database is the most fascinating set of documents, as they sometimes reveal the nature of script changes — for example, 2003 film *Tears of the Sun*, about a fictional Navy SEAL rescue operation in Nigeria, was heavily edited to remove the impression that the US government is involved in "nasty conspiracies overseas."



In other cases it's about "civilianizing" troublesome elements of a script, to distance a story's content from the US defense establishment. For instance,

Mr. Secker was "quite astonished" by the Marine Corps' notes on Ang Lee's 2003 film *Hulk* — they speak overtly of "radical changes" made to the script, including "civilianizing" the lab in which the titular green giant is created, the primary villain becoming an ex-military character (as opposed to a currently serving military officer), the removal of dialogue referring to military experiments on human subjects, and the codename for the operation to catch Hulk becoming "Angry Man" — it was originally "Ranch Hand" in the script.



For Mr. Secker, this is possibly the most disturbing change identified over the course of their research, as Ranch Hand was the name of a real-world military operation, [launched in 1962](#), in which millions of gallons of herbicides and poisons (including the infamous Agent Orange) were dumped on Vietnam and Laos.

Officially intended to expose roads and trails used by North Vietnamese troops, Vietnam veterans to this day suffer adverse health issues due to the operation, including skin rashes, cancer and birth defects in their children. Similar problems, including a shockingly high incidence of miscarriages and congenital malformations, have been documented among Vietnamese people who live in the areas where the chemicals were used.

Other revealed examples of CIA scriptural meddling are more surprising than troubling — for instance, the CIA were involved in the production of yuletide-themed comedy *Ernest Saves Christmas*, and blockbuster romcom *Meet the Parents* (and sequel *Meet the Fockers*).

In the latter instance, Robert De Niro plays Jack Byrnes, a retired CIA operative — the real-world CIA secured several changes to the script, most notably a scene in which protagonist Greg Focker (Ben Stiller) discovers Byrnes' secret hideaway. In the original script, Focker finds CIA torture manuals on Byrnes' desk — in the finished film, he merely stumbles upon photos of Byrnes with various famous political figures.

As many files are still withheld by the US security state, it's impossible to know exactly how widespread military censorship of entertainment has been, or is. Nonetheless, the next time a major movie featuring US military and/or intelligence to any degree hits cinema screens, readers may wish to keep their eyes and ears keenly open — its content may well have been fiddled with by the US secret state.



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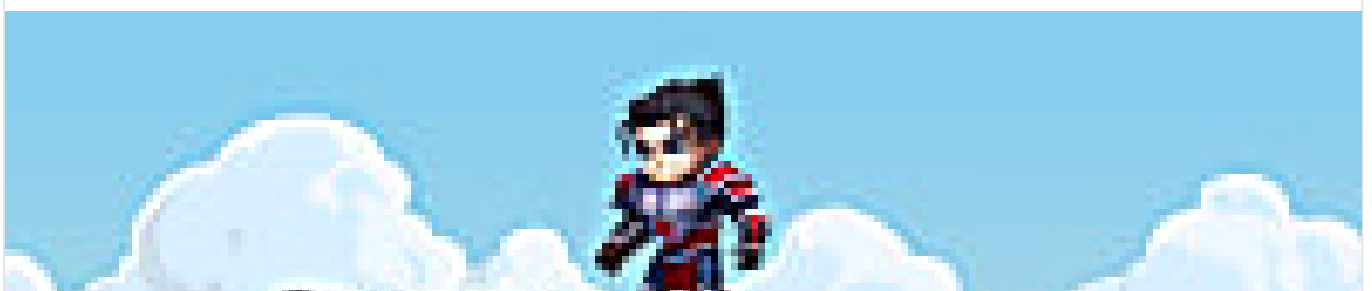
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**Boiling Frog**

19:52 GMT 18.08.2017 | 3 👍

The US has been brainwashing its own citizens for years through Hollywood. The leaked Democratic Party emails show the MSM has been brainwashing citizens also.

**edover3**

20:23 GMT 18.08.2017 | 3 👍

This is old news. I read that the US military also edited an episode of Lassie because it involved a crash of a US military plane.

**Jet fuel can't melt steel beams**

21:04 GMT 18.08.2017 | 5 👍

In Rambo II or III, we could see a message to support the "mudjahedeen in afghanistan" against the Soviets.....now it has been erased (now al qaeda is "bad").

**support**

23:00 GMT 18.08.2017

This goes a long way toward explaining why so many US actors spew venom at the current US Administration at the snap of the Deep State's blood-drenched and opium-dealing fingers; they are compelled to, paid to be other than what they are not for the cameras and many have probably drunk and doped themselves to death from the stress and private shame at having sold out their souls for the sake of the CIA dollar. A similar book is welcome concerning how several governments, concerned that all that "black devil music" of American rock and roll, R & B and soul would undermine the US Federal and centralized governments' influence, decided to shut down all of America's blind pigs at the same time (a blind pig is an off-licence drinking and music establishment which gave young blacks of the 1950's and 1960's a place of their own to safely socialize; most were under either storefront church supervision and/or local police supervision). At the time of the 1967 Detroit riots, there were 15,000 blind pigs within the Motor City's borders. Those riots too were orchestrated by the Deep State like so many US demonstrations were and are. Then (surprise!) all that Larry Williams, Chuck Berry, Etta James, Chicago Slim, Muddy Waters and Howlin' Wolf music was being done...by white people! The upside to that manufactured trend had an upside: for the first time, Mississippi Delta blues bands were earning royalties from those white bands' performances and recordings. It is ridiculous to think that white rock and roll was anything other than a CIA and British Intelligence project. The Beatles got their first gigs at the British Army of the Rhine military clubs in Germany; it was little different in the instances the Who, Hendrix (two white guys with an expendable token black as frontman and captive instructor--and himself a military veteran) and the Rolling Stones. No one will say it out loud, but R & R never caught on in France or Francophone countries as they had already been down that road: in fact the model for the transformation of American music from a mode of expression of public emotion for entertainment into a massive juggernaut of political propaganda was based on the French experience with the jazz movement of the 1920's up until the 1940's especially in the case of Josephine Baker and Duke Ellington. Germany had already had experience of the tailored government mutation of the political significance of popular music from having to deal with Beethoven, Wagner and Richard Strauss as well as the Kabaret jazz movement which is why German R & R has been and remains a "meh" moment in musical history.

**carlos deblanco** in reply to **Jet fuel can't melt steel beams** ([show comment](#))

23:15 GMT 18.08.2017

Jet fuel can't melt steel beams, notice how they got rid of the evidence osama bin laden whom they supported to fight the Russians, Saddam Hussein also whom they supported to fight the iranians.and the list goes on.



carlos deblanco

23:18 GMT 18.08.2017 | 1 👍

they have been brainwashing not just the American public but the whole world in the theater of wars, social, and politics, entertainment. and that is why they are on top the food chain.

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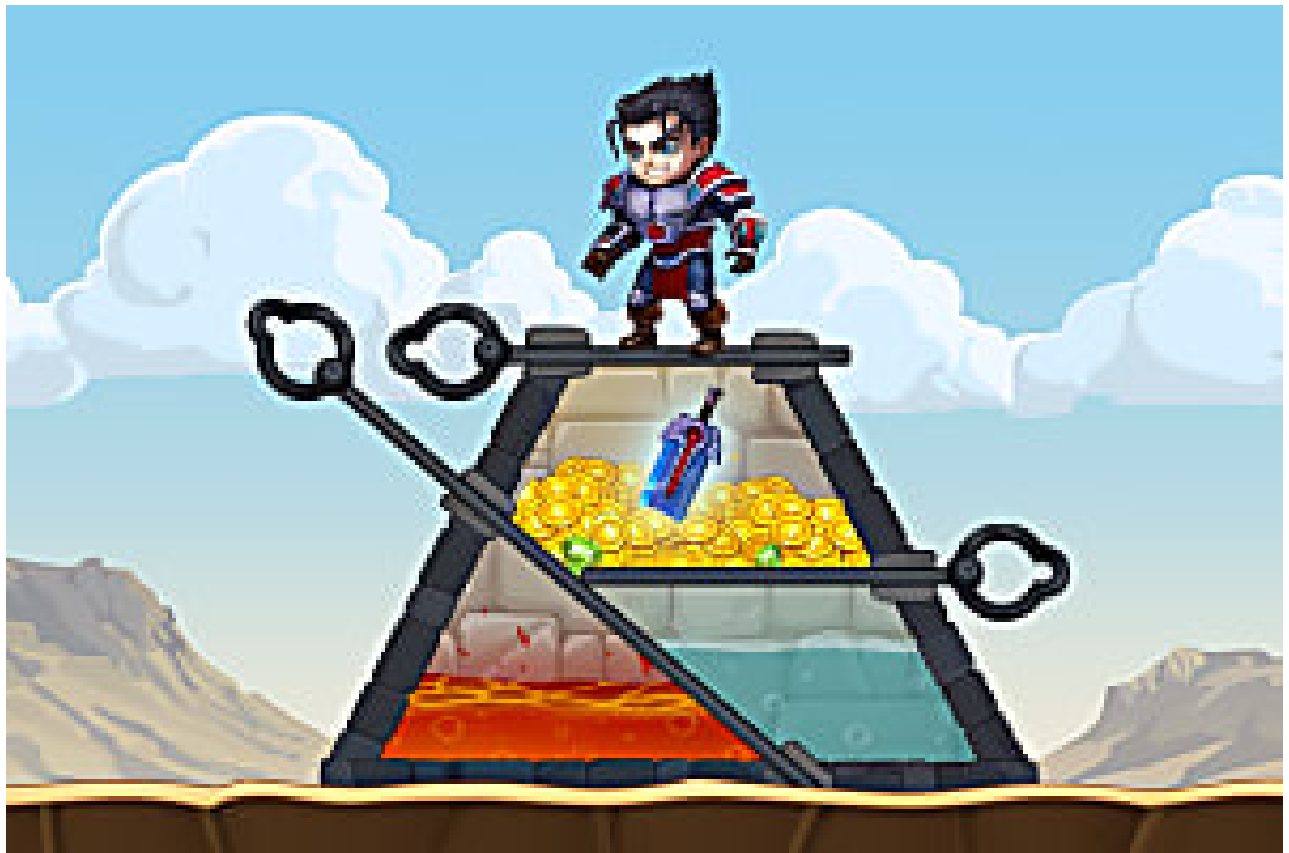
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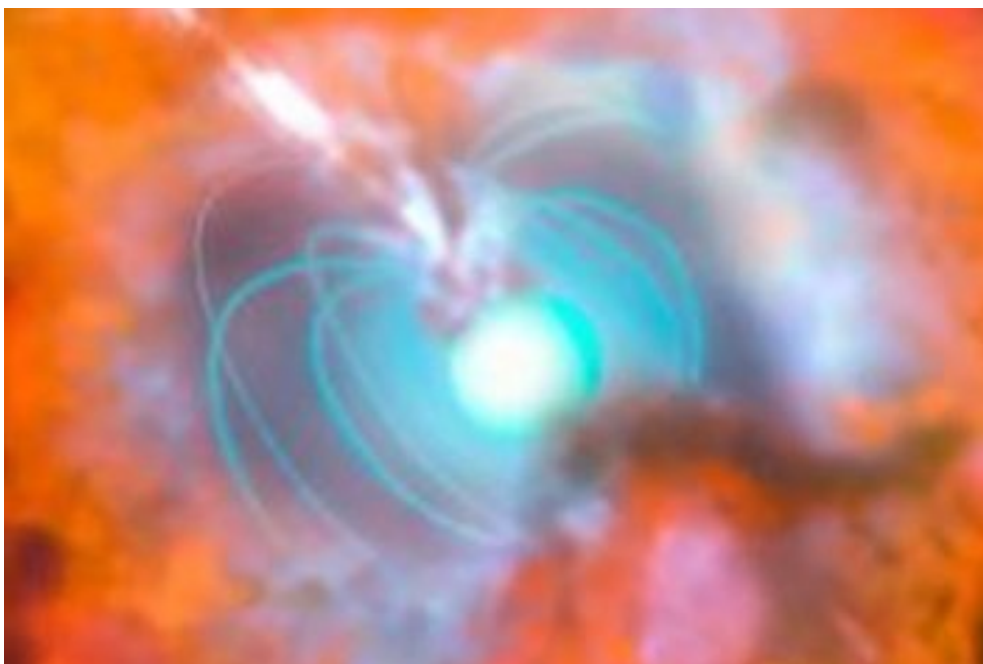


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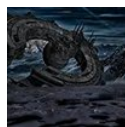




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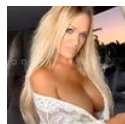
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